

read 8/29/92
discussed 9/1/92

Movie Comes to Town

busy in kids earlier

from beginning to end - it doesn't work

silly

chaotic

out of character

over the head of audience

pointless

Movie Comes to Town — Movie Squelciatelli

Is this the play show sedate as well there
also be a play show as in Stoogie's note?

Needs major revisions to

- Plot line ending
- Characterization (partic Stacey)
- Tailoring to Target Audience
- Development of a central theme

Suggestions

Drop Stacey's contrast with her sister

and having to give up a dream

make Barry a puffed-up (LA) movie director

who ~~revels~~ himself to be returning to his

~~roots as a documentary maker capturing humanity~~

make sincerity and directness of kids

bring out Barry's change in character

~~the shooting of viewers of~~ black & white

End with ~~as~~ a film of ~~the~~ Heartland

You can't do great ~~big~~ big

You can only do little works with
great love.

Mother Teresa

Drop most of the in-story allusions to

Billy instead on classic movie hope

involve the kids who see the emperor has no
clothes — but he does have a heart

Stacey, though tempted, is too busy to play the
movie game — but she becomes a star
of the documentary, as do the kids

star? — Billy also ~~reaches~~ is not reduced by film star

lose the chaos scene - they are usually
disturbing to the viewers - and don't work

SHINING TIME STATION

"MOVIE COMES TO TOWN"

BY

MARIE SQUEEZEAK (check spelling)

SQUEECCIATTI

FIRST DRAFT
JULY 28, 1992

SCENE 1
(MAINSET)

(STACY IS ON THE TELEPHONE,
EXCITED)

STACY:

That sounds so dangerous!
Why don't you quit the
rodeo and get another
job... You could work
here at the station.
I'd love to have my
sister by my side!

(MIDGE BUSTLES IN AND RUSHES TO THE
TICKET COUNTER. STACY MOTIONS HER
TO WAIT. MIDGE TAPS HER FINGERS
IMPATIENTLY. BUT HEARING STACY,
MIDGE STOPS TAPPING AND EAVESDROPS)

STACY:

You have your own act?
Really? Star billing?
You? Oh, wow Lace!
Tell me -- Okay, don't
miss your plane. Sure,
anytime. I'm always
here. Bye.

(STACY HANGS UP, WISTFUL. MIDGE
SEARCHES HER FACE AS SHE PUTS HER
MONEY DOWN, ANNOYED)

MIDGE:

Finally! One round trip
ticket.

STACY:

Sorry, Miss Smoot. That
was long distance.

MIDGE:

It was long, all right!
I could have walked there
in the time you talked to
-- let me guess -- your
sister Lace?

kids wouldn't understand
kids won't pay attention
to what Stacy is saying'
maybe split screen
Lace and the other with Stacy
one half with
her sister.

*— too mad, what's
the point?*

SCENE 1 (CONT'D)

STACY:

(NODS SADLY)

Ticket to where?

MIDGE:

Dillylick. Where else?

(STACY PREPARES THE TICKET)

STACY:

It's a big world out
there. Lacy's flying to
Paris.

(SIGH)

MIDGE:

Wild horses couldn't drag
me to Paris. They eat
snails there. What does
your sister do?

STACY:

She rides wild horses.

MIDGE:

Stacy! If you mind my
friendly interest, just
say so.

STACY:

No, really. She's a
stunt rider. Horses kick
and try to throw her but
she hangs on.

(SIGH)

It's exciting. I'm
happy for Lacy. She
works so hard,
performing, traveling!

(STACY HAS A FAR-AWAY GAZE. MIDGE
CATCHES IT)

Do you know that they ^{actually eat} ~~eat~~
snails there?

- kids will hate snails,
and go "Eeeew"

Stacy goes! If you're
going to act like that,

agreed

- No really, she's in a
rodeo, where she gets
flung around by horses

SCENE 1 (CONT'D)

MIDGE:

Fame. Travel. What a life!

(SFX: PHONE RINGS. STACY PICKS IT UP)

STACY:

(INTO PHONE)

Shining Time Station,
Stacy Jones speaking...
Yes. Mr. King. What can
I do for you?... Yes,
sir. Billy's got the new
freight schedule. Hold
on... Okay, I'll call you
back.

(STACY PUTS THE PHONE DOWN, CROSSES
TO BILLY'S)

This won't take long.
Don't go.

(MIDGE WALKS TO THE BENCH AND SITS,
DEJECTED)

MIDGE:

Go? Go where? I'm stuck
here like a roadside
cactus gathering dust as
life just passes me by.

(ENTER BARRY, THE DIRECTOR WITH
CAMERA. MIDDLE-AGED HOLLYWOOD
TYPE: BALD, BASEBALL CAP, HAWAIIAN
SHIRT OR ARMANI-CHIC IN SILK SHIRT,
LOOSE TROUSERS AND DESIGNER
LOAFERS, NO SOCKS)

BARRY:

I don't believe... It's
classic. Perfect! Look
at this place. If these
walls could talk --

SCENE 1 (CONT'D)

(HE WALKS AROUND STARING AT THE STATION. FRAMING SHOTS WITH HIS HAND LIKE A CAMERA LENS. HE DOESN'T NOTICE MIDGE UNTIL HE BUMPS INTO HER)

MIDGE:

Don't mind me. Pretend I'm not here. I'm a fly - come on! on the wall, minding my own business.

BARRY:

And look at you.
Perfect!

MIDGE:

Oh? You really think so!
(cheering up)

BARRY:

These walls can't talk but you can. I bet you're the eyes and ears of this town. You know everything and everyone. Right?

MIDGE:

Everyone except you.
(blushing)

BARRY:

How refreshing. Someone who doesn't know me. That's so rare since I've become famous. I'm Barry Prince.

(PAUSE. MIDGE DOESN'T REACT)

The director. The film director.

MIDGE:

You make movies?

BARRY:

Yes. You know my work?

SCENE 1 (CONT'D)

(SHE DOESN'T BUT PRETENDS TO. IT'S EASY. BARRY COULD NEVER IMAGINE SOMEONE WHO WOULDN'T KNOW HIM)

MIDGE:

I'm thrilled to meet you.

BARRY:

Of course you are!... Now I need some information, Miss--

MIDGE:

Smoot, Midge Smoot. As away. I'm an actress from way back. You weren't even born when I played my first Carmen Marimba.

always?

- kids won't know who she is

BARRY:

On no. Not an actor. I need someone who really works here.

(FELIX ENTERS IN HIS BUS DRIVER'S OUTFIT)

Oh good. Just the man I want to see. Hi, I'm Barry Prince.

MIDGE:

The director. The famous director. We were just talking about the old days--

BARRY:

I want to make a movie and I need your help.

FELIX:

You do? A movie? Me?

Yes I am now making a movie and I think you would be great in it.

SCENE 1 (CONT'D)

BARRY:

I'm not sure. I still have big decision to make, but I know I want to get this on film.

Some big decision

(HE GESTURES GRANDLY TO THE STATION)

The past, the railroad, the classic American thing... Buddy, what are you doing right now?

(FELIX STANDS WITH HIS MOUTH OPEN, STUNNED)

MIDGE:

He's standing there talking to you.

(PAUSE)

or trying to.

BARRY:

I mean here. Your work.

FELIX:

No movies. Mostly stage work but acting is acting.

— when did he get out of his "stun"?

BARRY:

Another actor! Help. I thought you worked on the trains as a conductor or ticket taker. What is that outfit you're wearing?

MIDGE:

Felix is our bus driver--

FELIX:

(he gives Midge a sharp look)
ACTOR! Bus driving is a hobby.

SCENE 1 (CONT'D) D

BARRY:

Is there anyone who works
here? Look, I'm a very
busy man. I have to go
to City Hall now.

FELIX:

I'll run you down and — ?
back.

MIDGE:

And I'll line up the
people you should see.
Stacy Jones runs the
station. Billy
Twofeathers--

(BARRY NODS, AND FOLDS UP HIS
CAMERA)

BARRY:

Just say I want to see
them here later. Don't
mention any movie.

(MIDGE NODS. BARRY AND FELIX EXIT,
LIKE A STUDIO EXEC WITH AN
ASSISTANT IN TOW, BRIEFING HIM)

FELIX:

(V.O.)

I've done Cyrano, Romeo,
American Buffalo...

(MIDGE, ALONE, LETS LOOSE HER
ENTHUSIASM)

SCENE 1 (CONT'D)

MIDGE:

A movie. I don't believe it. He said he has decisions. That means he has parts to cast. Shh.

(PAUSE. MIDGE HOLDS ONE SECOND,
THEN BURSTS) ~~BOYS!~~

(CALLING)

STACY! BILLY! Come out. Come out, wherever you are. Hollywood is calling. Whoopee!

(STACY AND BILLY RUN OUT)

STACY:

Miss Smoot. Are you all right?

MIDGE:

We've been discovered. We're going to be movie stars.

BILLY:

What's going on?

MIDGE:

A director -- my friend Barry Prince, the famous director -- is in town to make a movie. Here. And, hold tight. I told him about you two. He wants to see you both. He loves your work.

STACY:

Midge, slow down. Tell me what happened. Don't exaggerate.

SCENE 1 (CONT'D)

MIDGE:

It's true. He just left
with Felix. He'll be
back later.

STACY:

Why would he want to see
us?

midge:

To give you parts in his ~~new~~
movie.

BILLY:

A movie? What kind of
movie?

MIDGE:

I can't say... Okay.
One clue. It's about
this... and classic.

(MIDGE GESTURES TO THE STATION, ALA
BARRY)

BILLY:

I bet you get a big part,
Stacy. Maybe even the
lead.

MIDGE:

Sure. Stacy used to be
an actress, too.
Speaking of actresses, I
have to get ready for my
closeups. Bye darlings. */ darling?*

(EXIT MIDGE. STACY NOTICES HERE
TICKET. CALLS)

STACY:

Wait. Your ticket.

SCENE 1 (CONT'D)

MIDGE:

(O/C)

To Dillyville? Forget it. I've got bigger places to go. I'm heading for the stars.

Midge

BILLY:

Midge sure gets carried away!

STACY:

Sure does. That Midge blows up tiny rumors like big balloons. I wonder what started this one?

To Dillyville
a good
place

(STACY AND BILLY SMILE REASSURANCE AT EACH OTHER, THEN PAUSE AND SLIP INTO DAYDREAMING)

Of course any movie about the Indian Valley Railroad would need a real Indian.

Native American

BILLY:

But I can't act. I can just be me, Billy Twofeathers.

STACY:

But you do you so well. You'd be great in a movie, Billy.

BILLY:

I don't care... But if it's true, I'd be real happy for you.

]

SCENE 1 (CONT')

STACY:

Oh Billy. If it were
true... If they made
movies here... I could
get back into acting
without leaving this
wonderful place and you
wonderful people. It
would become a dream come
true.

be...

(STACY SMILES AND BEGINS TO DREAM)

SCENE 2
(INT. JUKEBOX)

TEX:

Did you hear that? A movie? It's our big break.

DIDI:

It's about time we blew this joint. Nothin' happenin' here.

GRACE:

Let's go to the director before Schemer does. He'll ruin it.

TITO:

Yes! When we audition we gotta blow this movie cat's mind. Tell you what we're gonna do--

(THEY JUMP IN WITH OVERLAPPING ANSWERS)

TEX:

I'll write a new country song.

DIDI:

A rock sound track sells movies.

GRACE:

Movies need soul. I'll sing.

REX:

Cowboys sell tickets. I'll act.

SCENE 2 (CONT'D)

TITO:

Stop the music. It's a move. Think with your eye. Think big: action, scenery. Now, what's the most fun movie ever made? The old singin', dancin', whoopin', hollerin', laughin', cryin', big screen, technicolor cast o' thousand musical. And we're doin' one for Mr. Prince.

DIDI:

What if he's got his own ideas?

TITO:

If he's asking those guys for help, he's got no ideas. He's desperate. Let's go to work.

SCENE 3
(MAINSET)

(STACY IS LOOKING IN A MIRROR,
DOING FACES, ACTING "A" FOR ANGER,
"B" FOR BORED, "C" FOR CRANKY, "D"
FOR DISGUSTED, "E" FOR EXCITED.
DAN, KARA AND BECKY ENTER, EXCITED)

KARA:

Stacy, is it true? Are
they making a movie in
our town?

DAN:

Are movie stars coming
here?

STACY:

You too? This movie
fever is catching, but
it's not true.

BECKY:

My Mom met the director
at City Hall.

STACY:

You mean it's true? I
was told the director
wanted to see me.

(STACY GETS A STAR STRUCK LOOK IN
HER EYES)

BECKY:

Are you the movie star?

DAN:

Sure. She used to be a
real actress. Right,
Stacy?

STACY:

Yes I was. Before
railroads -- my other
love -- called me here.

SCENE 3 (CONT'D)

KARA:

Did you want to be an actress even when you were little?

STACY:

Sure. Being an actor means always being able to play.

DAN:

I wish I could be an actor.

(SCHEMER ENTERS, OVERHEARING THIS)

STACY:

Anyone can be an actor. Why not see if you can get a part in the movie? Try out. It can't hurt. Think of what you'd like to do.

SCHEMER:

Plueeze! Who wants to see kids!

STACY:

Lots of movies have children!

KARA:

Are you trying out, Schemer?

SCHEMER:

Me act? Feh. I hate show-offs.

SCENE 3 (CONT'D)

STACY:

Acting isn't showing off.
It's being as real and
honest as you can in a
make-believe situation.

(SCHEMER EXITS, AFTER OVERHEARING
THIS)

Let's try an exercise we
did in acting class. It
warms you up. I start
doing a character. When
I point to you, you jump
into my story, fast, as a
make-believe character.
Then you point to someone
else who starts acting.

(THE CHILDREN NOD, EAGER TO TRY)

Okay? Let's try. Don't
think. Jump in. One,
two, three, act.

STACY/CINDERELLA:

Oh, Look. A messenger
from the palace. The
king sent him.

(SHE INDICATES DAN WHO STANDS TALL
AS HE UNWRAPS AND IMAGINARY SCROLL
AND PROCLAIMS)

DAN:

Everyone in this kingdom
must come to the palace
ball. The prince must
choose a wife.

(DAN POINTS TO BECKY)

BECKY:

Oh goodie. A ball. A
ball.

(BECKY FORGETS TO POINT. PAUSE)

SCENE 3 (CONT'D)

STACY/CINDERELLA:

But I have no gown to
wear.

(STACY POINTS TO KARA)

KARA:

I'll lend you one,
Cinderella.

STACY:

(WHISPER)

You're a wicked sister. Be mean.

KARA/DRUCILLA:

You? Don't make me
laugh. You must fix your
hair. No king wants
yucky you at a fancy
ball.

DAN:

(ANGRY)

He does so, you bully.
He said everyone! I
should know!

(STACY CLAPS TO PULL THEM BACK FROM
THE GAME)

STACY:

Bravo. Great. You're
really into it. That was
terrific.

(MR. C. APPEARS, HIS HEAD UNDER A
BLACK CLOTH OF AN OLD MOVIE CAMERA,
WITH A TRIPOD AND CRANK, WHICH HE
TURNS AS HE FILMS THEM)

MR. C:

Go on. Don't stop. Keep
going.

SCENE 3 (CONT'D)

BECKY:

Peek a boo, Mr.
Conductor. Are you
playing hide and seek?

(HE STICKS HIS HEAD OUT FROM UNDER
THE CLOTH)

MR. C:

No, I'm not. I'm making
a movie. With all this
talk about movies, I
thought I'd make one
myself.

DAN:

With that old thing?
No way.

KARA:

Have you ever seen a real
movie?

MR. C:

Sure I have. Who hasn't?

BECKY:

I bet only movies about
trains.

MR. C:

No. Trains are my real
life. I go to movies for
my imagination, to see
beyond my little world.

DAN:

What's your favorite
movie?

SCENE 3 (CONT'D)

MR. C:

It's hard. I've seen so many: Little Big Man, The Little Arc, Little Lord Faunterloy, Little Miss Marker... My favorite was one about a movie theater: "The Smallest Show on Earth." But they ruined it when they changed the name to "Big Time Operators."

BECKY:

Okay. We get the picture.

MR. C:

Then get in my picture. Keep playing Cinderella. You were so good, I'll put you in my movie.

(THE KIDS ARE CLEARLY IMPATIENT TO LEAVE. THE EXCHANGE A "HOW DO WE TELL HIM?" LOOK. AS THEY EXPLAIN, THEY'RE EXCITEMENT GATHERS STEAM)

KARA:

Well we're really busy now.

BECKY:

We'd like to play with you but a real movie is coming to town.

DAN:

It's huge and awesome and we have to be in it.

KARA:

So we have to work out what we're really good at and get ready to audition for this big important movie director.

SCENE 3 (CONT'D)

MR. C:

Wait a minute. Hold on.
Cut! You remind me of
Thomas. Once he
got so excited and puffed
up with his own
importance, he forgot
about everyone else and
got into some big
trouble.

(MR. C. BLOWS HIS WHISTLE AND WE GO
TO:)

(SPFX: THOMAS INTRO FX)

SCENE 4

(VT: TTE, "THOMAS AND THE
CONDUCTOR")

SCENE 5
(MAINSET)

(MR. C. IS SMILING AT THE KIDS, AS
IF THEY GOT THE POINT. THEY
DIDN'T)

BECKY:

They're lucky they didn't
crash.

DAN:

Thomas almost blew it
that time.

MR. C:

Yes, he forgot his place.
He lost sight of his role
-- where he fit in the
big picture. Isn't that
what you're doing?

DAN:

No. It's not. It's
different. We want to
get into the picture.

KARA:

Thomas forgot the man who
ran the train. But we
want to see the man
running the movie.

BECKY:

We don't want to run the
show. We just want a
teensy little part. Like
Thomas had a part.

(BEFORE MR. C. CAN ANSWER, MIDGE
SMOOT ENTERS IN FULL CARMEN MIRANDA
GEAR, DOING A LITTLE SAMBA. MR. C.
DISAPPEARS)

STACY:

Midge Smoot! What a
costume.

SCENE 5 (CONT'D)

MIDGE:

Costume? What costume?
This? I wore this fifty
years ago today in
"Flying Down to Rio". I
was Carmen Marimba Con
Gusto.

STACY:

I thought it had to do
with a certain director
and a movie.

MIDGE:

He's here? Where? Oh,
no --

(MIDGE WHEELS AROUND, LOOKING FOR
THE DIRECTOR. THIS SENDS FRUIT
FLYING. KIDS SCRAMBLE FOR IT,
TRYING NOT TO GIGGLE. SCHEMER
WATCHES)

I must get this hat
fixed, now.

(MIDGE EXITS, CAREFUL NOT TO
DISLODGE FRUIT. THE KIDS HUDDLE
AND WHISPER EXCITEDLY)

DAN:

When actors audition for
a show, do you wear a
costume?

STACY:

No, but you try to get a
prop, a hair-do, anything
to help you look -- and
feel -- like the part.

(THE KIDS EXCHANGE A CONSPIRATORIAL
LOOK)

BECKY:

Uh, we have to go now.
Bye.

SCENE 5 (CONT'D)

STACY:

Sure. Call me if you
need help.

(THE CHILDREN EXIT. SCHEMER
TIPTOES OUT, TOO)

(CALLS)

With your costumes.

SCENE 6
(INT. JUKEBOX)

(EVERYONE HOLDS A SCRIPT
REHEARSING. TEX DRONES IN A
MONOTONE READING LINES WHILE OTHERS
TALK)

GRACE:

I can't say this! It's
not me.

DIDI:

Who wrote this script?
It's terrible.

REX:

Tex didn't wait for my
answer!

TITO:

He's running his lines
together.

GRACE:

Hey, Tex. That's my
line.

DIDI:

No, it's mine. It may be
bad but it's mine. "Gee
whiskers, do you really
think I'm prettier than
your horse." That's me.

REX:

What's takin' you'all so
long? I'm near through 'n
you slowpokes hain't even
started.

SCENE 6 (CONT'D)

TITO:

Forget about the words.
It's a musical. Cut to a
song. When the director
hears that, we'll be out
of here so fast, Schemer
will eat our dust. Let's
work on our big
production number.

GRACE:

Which one, the frogs and
lily pads singing in the
swamp?

DIDI:

Or the fire department
dancing a conga line down
Main Street?

(SFX: EARTHQUAKE)

ADDITIONAL DIALOGUE FOR PUPPETS

(THROUGHOUT THE SCENE, TEX DRONES
ON SOFT AND DULL, READING ALL THESE
PARTS RUN TOGETHER)

TEX:

TEX: It's lonesome out
there at night.

REX: Only the howl of
coyotes.

TEX: And the stirring of
the cattle.

DIDI: It's lonesome
here, Tex, with you gone.

GRACE: Ask her not to
go, you big lug.

REX: Tex, the horses are
getting restless.

GRACE: That's all you
care about, horses.

SCENE 6 (CONT'D)

TEX: You're purtier than any horse.

GRACE: Gee whiskers, do you really think I'm prettier than your horse, Tex?

SCENE 7
(ARCADE)

(SCHEMER FIXES HIS MUSCLE PADDING,
LIKE A WOMAN ADJUSTS HER SHOULDER
PADS, THEN FLEXES AND DOES HIS RAP
NUMBER AS IF HE'S GOT A HUGE
AUDIENCE)

SCHEMER:

My name is Schemer
And I'm here to say
I like to work out
Every day.
Yo! Check me out
My muscles rule.
Boss Schemer's on top.
Yeah, I'm real cool.
I'm unstoppable
I never rest.
Oh yeah, you know it.
I am the best.
And if this isn't
Impressing you,
Keep ~~in~~ this in mind.
I'm talented too.

(HE LOOKS AROUND AND SEEING ONLY
STACY, STOPS)

You're alone? Where is
everyone?

STACY:

Wow, Schemer. You do
that, and big crowds will
come to see you.

(SCHEMER REACTS SO EXUBERANTLY AT
THIS, HE SHOWS OFF KARATE KICKS,
MARTIAL ARTS MOVES)

SCHEMER:

What do you guess? How
many million? First
week, naah -- day.

STACY:

Millions? You can't fit
that many people into the
arcade.

SCENE 7 (CONT'D)

SCHEMER:

The arcade! Feh. Small time nowhere. The arcade is history. I'm going to be a movie star.

(ONE WILD KICK AND KARATE CHOP TO THE JUKEBOX JOSTLES THE BOX. THE PUPPETS SCREAM "IT'S AN EARTHQUAKE. IT'S THE BIG ONE! WE'RE NOT EVEN IN HOLLYWOOD YET." IT HURTS SCHEMER'S HAND SO BADLY HE STARTS HOLLERING *#!!*%##!..)

SCENE 8
(WORKSHOP)

(BILLY STICKS HIS HEAD OUT OF THE WORKSHOP. SEES IT'S SCHEMER RUNNING AROUND, HOLDING HIS HAND AND HOWLING THAT'S MAKING ALL THE NOISE.

BILLY:

Whew. It's Schemer, only Schemer, the one man crowd.

(BILLY CLOSES HIS WORKROOM DOOR)

Later for you, Schemer.

(HE HEARS HIS OWN WORD, STOPS AND STRIKES A SELF-CONSCIOUSLY HEROIC STANCE)

Hey, that sounded pretty good. "Later for you, Schemer."

(THINKS A BEAT THEN TURNS HIS BACK, FLEXES AND DROPS HIS VOICE, AND WITH A MENACING LOOK, TOSSES THE LINE OVER HIS SHOULDER)

"Later for you, Schemer."

(WHIPS AROUND AND DOES HIS TERMINATOR VOICE)

"I'll be back." *Later for you*

(THEN HE BURSTS IN A BOYISH GRIN AND HOOTS)

I got it. I think I got it!

SCENE 9
(MAINSET)

(STACY STANDS TRYING TO JUGGLE THE FRUITS FROM MIDGE SMOOT'S HAT. SHE DROPS ONE AND JUST AS SHE STOOPS BEHIND THE COUNTER, FELIX ENTERS DRESSED AS HOOK. HE LOOKS AROUND. THINKING HE'S ALONE, HE PRACTICES HOOD)

FELIX (AS HOOK):

Smee, Smee, where are you, you bloated wharf rat? I'm hungry. Peel me a grape.

(STACY GRABS A BANANA AND RUNS TO FELIX)

STACY (AS SMEE):

Ay Ay, Cap'n. Oi don't 'ave no grapes. Would an everlastin' banana do?

FELIX (AS HOOK):

Blimy mangy varmit. What's an everlastin' banana?

STACY (AS SMEE):

Plastic, sir. It never dies.

(FELIX TRIES TO ANSWER BUT BREAKS UP LAUGHING)

FELIX:

That was good! Did you ever play Smee?

STACY:

Oh I wish. I always got cute perky roles or the goody good. I'd love to play a villain. They're the fun parts.

SCENE 9 (CONT'D)

FELIX:

I know. Bad guys are good parts. You really get to act. That's why I'm working on Hook.

(FELIX SUDDENLY GROWLS AT STACY.
HE PUTS HIS NOSE TO HER
INTIMIDATINGLY)

FELIX (AS HOOK):

And I'm terrific, right
Smee?

STACY (AS SMEE):

(COWERING)

Yes sir, Capt'n Sir.

(THEY BOTH BREAK UP LAUGHING)

STACY:

When is this mystery
director holding his
auditions?

FELIX:

I guess any time he wants
to! I hope you're ready.

STACY:

No. I gave up acting to
run the family business.
Unlike driving a bus,
running a railroad is a
full time job.

(OFF FELIX'S REACTION)

Don't look sad. I love
my work.

FELIX:

But you love acting. And
miss it, Stacy. Now's
your big chance. Go for
it.

SCENE 9 (CONT'D)

(THE CHILDREN ENTER IN THEIR MAKESHIFT COSTUMES: DAN AS A LOST BOY. KARA AS A HIP HOP DANCER. BECKY AS A BALLERINA)

STACY:

Look who's here! A wandering band of players to entertain us?

FELIX (AS SMEE):

This urchin looks like one of Peter Pan's Lost Boys. And these dancin' ladies, blimey!

STACY:

Well, that's terrific. Gosh, seeing you in costume reminds me. When I was a girl, my father took me to my first movie. Cinderella. I couldn't believe how wonderful it was. Mice and animals talked to her. When she sang, birds sang along. When she ran, sparkles shimmered at her feet. I stood right up in the movie and said "This is so beautiful.. Don't ever take me home." Everyone in the theater laughed, but I didn't care. I had only one thought. I must be an actress. I must be in this movie. I must play Cinderella. Not 'till I was a grown up did I realize I'd never get my wish.

DAN:

But, you're still a girl.

FELIX:

And still an actress.

SCENE 9 (CONT'D)

BECKY:

You could still be
Cinderella.

STACY:

Don't you get it? A real
girl couldn't be in that
movie. It was animated.
Cinderella was all
drawings. Not actors.

FELIX:

Does is have to be
that movie? You could
still have your dream by
acting Cinderella in a
play.

STACY:

Acting is a dream I put
off.

FELIX:

Then wake up and make it
real.

STACY:

Maybe... Someday.

FELIX:

Do it, Stacy. Someday is
here.

(THEY GAZE AT HER, ENCOURAGING,
CHALLENGING. STACY IS MOVED BY
THEM. SHE GETS A LOOK...)

SCENE 10
(MAINSET - LATER)

(EVERYONE, COSTUMED, SITS SLUMPED AND BORED, WAITING, EXCEPT MIDGE, POISED TO SAMBA, WHO PRACTICES HER STEPS SLOWLY, COUNTING ALOUD)

MIDGE:

On, two. Bump. Kick.
No, one, kick. Two,
smile. Toss ruffle.

DAN:

Boy, there's nothing to do...

KARA:

Hurry up and wait.

FELIX:

That's movie-making. Up at 6 AM, into makeup, then wait for your scene.

BECKY:

When I'm famous I'll hire someone to do my waiting.

(SFX: MR. C)

(IN THE CORNER, MR. C., UNSEEN, BEGINS TO FILM THIS SCENE. HE PANS THE CROWD. THE DIRECTOR ENTERS. EVERYONE HOPS TO HIS FEET AND STARTS TO DO HIS ACT)

(DAN GRABS A SKATEBOARD AND TRIES TO GET SPACE)

(KARA STARTS HER CARTWHEELS; BECKY HER BALLET)

(FELIX-HOOK PULLS A HOOK FROM HIS PIRATE SLEEVE AND CIRCLES THE BEWILDERED DIRECTOR)

FELIX:

'What 'ave we here,
Cap'n?

SCENE 10 (CONT'D)

MIDGE:

Ole, Mr. Prince. Watch
this!

BARRY:

What is going on here!

(SCHEMER JUMPS INTO THE ROOM, STOPS
IN FRONT OF THE DIRECTOR, AS IF
HE'S FACING HIM OFF)

SCHEMER-HERO:

Brace yourself, man.
Schemster is here. The
Ultimate Hero.

(THE DIRECTOR GOES TO PUSH SCHEMER
AWAY)

Watch it. My muscles are
so hard you'll hurt
yourself.

BARRY:

Out of my way, you fool!

MIDGE:

Yoo hoo, Mr. Prince.
Over here. Get ready for
my ba ba boom.

SCENE 11
(JUKE BOX)

REX:

Do you hear that racket?

TEX:

Them's sick coyotes!

DIDI:

Her ba ba boom is way
off.

GRACE:

Girl's go no natural
rhythm.

(SFX: MAINSTAGE CHAOS LOUDER.
TITO SHOUTS)

TITO:

Someone should put them
out of their misery.
Come on. Let's show 'em
how it'd done. Get ready
for the finale. Places.

(PUPPETS SCRAMBLE TO GET INTO PLACE
AND FALL ALL OVER EACH OTHER. SOME
ARE FOGS AND LILLY PADS, SOME ARE
CONGA LINE FIRE DEPT. WHATEVER)

SCENE 12
(MAINSET)

(CHAOS. EVERYONE RUNS INTO EACH OTHER'S ACT)

(MIDGE SMOOT'S FRUIT IS FALLING. SHE GRABS IT, SMILING AT THE DIRECTOR. SHE PRETENDS IT'S PART OF HER ACT AND STARTS JUGGLING. FRUIT FLIES)

FELIX:

Watch it. You'll hurt someone.

SCHEMER:

Not me. Bananas. Bullets. Everything bounces off Super Schemer's Super Hide.

MIDGE:

Out of my way you stuffed bully!

SCHEMER:

Oh yeah. Lethal Woman III and her Deadly Flying Fruit Salad. Ha, I'm so scared.

(DAN TRIES TO MAKE ROOM TO SKATEBOARD IN THE SAME SPACE KARA TRIES TO HIP HOP AND BECKY TO DO GRAND JETE'S. IT'S A MAD HOUSE)

DAN:

Make way for my back flip!

BECKY:

Watch it. I am doing a solo!

KARA:

Do you mind? You're right in the middle of my Electric Slide...

SCENE 12 (CONT'D)

(SCHEMER KNOCKS INTO BECKY AND DAN)

SCHEMER:

Out of my face, you
twerps. Super-Schemer
never appears with
children or dogs.

(HE LEANS DOWN TO THEM, ARMS LIKE
COLOSSUS)

And which is which?

FELIX:

That's it. He walks the
plank. Smee! Feed him to
the fishes.

(FELIX GRABS SCHEMER AND STARTS TO
TIE HIM UP. THIS STARTS THE TWO
MEN FIGHTING. NO ONE STOPS. BILLY
OPENS HIS WORKSHOP DOOR AND STRIDES
IN DRESSED AS INDIANA JONES WITH A
HUGE WHIP)

BILLY:

Stand back. Or you won't
be standing long. What
is this?

(BILLY SNAPS HIS WHIP AT THE
DIRECTOR)

(MIDGE SMOOT UPSTAGES THEM.
DESPERATE)

MIDGE:

Barry, dear. Now the
maracas start. And a one
and a two--

SCENE 13
(JUKEBOX)

(MIDGE SMOOT'S LINE ECHOES INTO
THE JUKEBOX)

MIDGE:

(V.O.)

And a one and a two--

REX:

That's our song.

(PUPPET SONG: TBD)

SCENE 14
(MAINSET)

(J.B. KING STANDS IN THE ROOM,
SURVEYING THE CHAOS AND IS
HORRIFIED)

KING:

What is this riot at my station?

(EVERYONE STARTS TRYING TO EXPLAIN)

Silence!
everyone.

TITO:

(V.O.)

What? he cut our finale?

(SFX: FROM THE JUKE BOX WE HEAR
RAGGED ENDS OF MUSIC, SOUND OF
ANGRY MUMBLING AND KICKED MUSIC
STANDS)

(EVERYONE CROWDS AROUND THE DIRECTOR)

FELIX:

Do I have it? Am I
close?

SCHEMER:

To an exit; I'm his new
star.

BARRY:

Cut. Cut. Cut. Cut. Cut.

SCENE 14 (CONT'D)

KING:

Where is Stacy Jones?

(EVERYONE LOOKS AROUND, SURPRISED
SHE'S NOT THERE. KING GOES AND
GETS THE MEGAPHONE)

Miss Jones! Paging Stacy
Jones. Proceed to the
ticket office. Mr. King
is waiting for you.

(STACY ENTERS FROM THE PLATFORM, A
DAZED SMILE ON HER FACE, DRESSED AS
CINDERELLA IN A BALL GOWN)

At last! I have been
trying to tell yo that
Mr. Prince is coming.

(HE INDICATES THE DIRECTOR, STARING
AT STACY)

And now he's here. Mr.
Prince.

STACY/CINDERELLA:

I've been waiting and
waiting.

(SHE SMILES RADIANTLY AT MR.
PRINCE. HE IS FLATTERED BY HER
ADORING ATTENTION)

BARRY:

Charming! Utterly
charming.

STACY/CINDERELLA:

Utterly? What an
interesting name. I
thought your first name
would be Prince, Prince
Charming.

BARRY:

And witty, too.

SCENE 14 (CONT'D)

STACY/CINDERELLA:

I knew one day you'd
come.

KING:

You two know each other?

BARRY:

Have we met? You look so
familiar.

STACY/CINDERELLA:

I dreamed of this moment.

BARRY:

Oh, you're a big fan of
mine, of course. You
know all my work!

(STACY SMILES RADIANTLY AT THE
DIRECTOR, WHO SMILES BACK. J.B.
KING IS ANNOYED)

KING:

If you two will stop
this... this. Barry, you
and I have work to do.

(EVERYONE REACTS. "HUH?" STACY
SNAPS TO)

STACY (HERSELF):

You two know each other?

KING:

Of course I know Barry
Prince. This whole movie
was my idea.

SCENE 14 (CONT'D)

BARRY:

Well, the movie was my idea but not 'till I met King, did I find the right man to work with, and the right location to film.

(HE SURVEYS THE MADNESS AND MAKES A FACE)

I thought. Until I ran right smack into the middle of this carnival or costume party or --

MIDGE:

Rehearsal! Of our Flowering Cactus Ladies Auxiliary --

FELIX:

Perez Pronto-Shining Time
Players Community Theater
All Star Musical Theater
Review.

STACY:

Mr. King, you're working with the director?

BARRY:

How could I do a documentary on trains without J.B. King?

FELIX:

A documentary? About trains! Just trains? No actors, no dancers, singers. Just trains?

SCENE 14 (CONT'D)

BARRY:

(JUBILANT)

Yes, just trains. Isn't it perfect? And my films are always such big hits.

MIDGE:

They sound awfully boring to me!

(boring I mean)

(BARRY AND KING LOOK OFFENDED)

BARRY:

People want reality programs. And Barry Prince has a soft heart toward the public. I always give 'em what they want. And they repay my kindness.

KING:

He is a very successful man!

BARRY:

My audiences want to see real life -- and my name -- on screen.

(THE DIRECTOR SURVEYS THE CROWD WITH DISDAIN)

But this place is anything but real. Which is why I will not film here. You've made my big decision easy. I'll shoot my film in Eggweg.

no

(HE TURNS ON THEM ALL AND SHOUTS AS HE EXITS)

With no actors! Thank heavens.

SCENE 14 (CONT'D)

KING:

Stop. I'll give you a deal. I'll ~~shop~~ all your movie equipment to Eggweg half price. Wait! Barry, ~~baby~~. Let's talk.

(EVERYONE STANDS, LOOKING EMBARRASSED. STACY MOST OF ALL. SHE BOWS HER HEAD AND WALKS TO THE TICKET BOOTH, EYES DOWN. CHILDREN FOLLOW HER. EVERYONE ELSE LEAVES, GRATEFUL TO GET AWAY)

(SPFX: MR. C.)

(MR. C. APPEARS WITH HIS MOVIOLA CAMERA, A PROJECTOR AND A SCREEN. HE'S IN HIGH SPIRITS)

MR C:

How did it go? It looked great in my camera but I could only get part of the action. So much was going on. I see now why they invented a wide angle lens.

STACY:

It was a ~~disaster~~. A total flop. I am so embarrassed. I got all dressed up and put on this big show for nothing. I feel like a silly fool.

MR C:

You shouldn't. You had a lot of ~~courage~~ to get out there. You should be proud. You did it.

DAN:

Oh Stacy, you look beautiful.

SCENE 14 (CONT'D)

FELIX:

You're the perfect
Cinderella!

STACY:

I feel so bad. My sister
Lacy has this big rodeo
career and I'm just...
just... nothing.

DAN:

Running an important
station.

KARA:

And being a friend to
everyone.

BECKY:

And an actress. Who
teaches.

MR. C:

You call that nothing?

STACY:

I'm not important.

MR. C:

We think you're
important.

(SPFX: THOMAS MOVIE)

Maybe this little story
about Edward will make it
clearer.

(PAUSE)

It's a movie about
trains. Sorry to run it
in.

(EVERYONE LAUGHS. THEIR SPIRITS
ARE LIFTING)

We are not important
We are... small things
and great love

} doesn't work

SCENE 15

(VT: TTE, "EDWARD HELPS OUT")

SCENE 16
(MAINSET)

(THE CHILDREN AND MR. C. CONSOLE
STACY, STILL IN CINDERELLA GEAR)

MR. C:

See, Stacy. You're like
Edward. You didn't say
"I can't do it. I can't
do it." You did it. You
were an actress today and
a good one. Mr. Prince
thought so.

KARA:

He loved you.

BECKY:

Really. You could see.

DAN:

If you were a train,
you'd be his star.

(THEY ALL LAUGH. STACY IN SPITE OF
HERSELF)

STACY:

Come on. Don't tease me.

KARA:

Promise us you won't give
up acting. You did it
and you'll do it again.

STACY:

Okay. I did it. And I
will again. Someday.
With all my heart. Just
like I'll run the station
now. With all my heart.
And movies will have to
wait.

SCENE 16 (CONT'D)

MR. C:

Not exactly. I have one
here you may like to see.

(EVERYONE LOOKS PUZZLED AS MR. C.
SETS UP THE PROJECTOR AND CAMERA,
SMILING MISCHIEVOUSLY)

The real tease is if
you'd been just Stacy
Jones of Shining Time
Station, Old Prince would
have you in his movie.
You'd have been his
star--

(HMM. STACY SCRUNCHES UP HER FACE,
RUEFULLY)

Instead of mine. And am
I glad! Because his
movie won't be half as
good as mine, where I
feature you as both.
Real person and real
actress. Your credit
will read: "Stacy Jones
Ticket Master as
Cinderella."

(THE KIDS AND MR. C. HUDDLE AROUND
THE PROJECTOR AS MR. C.'S FILM
STARTS)

STACY:

Oh look. There's Kara
and you and Dan and... Oh
no! Oh, please. It's
us. I can't believe --
look at Schemer!

(EVERYONE LAUGHS, POINTING TO THE
SCREEN)

MR. C:

See! Everyone's in my movie.

SCENE 16 (CONT'D)

STACY:

This is wonderful. You
got it all. We've got to
share this.

(STACY RUNS AND GRABS THE
MEGAPHONE. WE HEAR HER
ANNOUNCEMENT AS A VOICE OVER A
MOVIOLA-TYPE, B/W RE-RUN OF THE WILD
SCENE WITH THE DIRECTOR)

(V.O.)

Ladies and Gentlemen.
Cast and friends. The
movie is about to begin.
Shining Time Station is
proud to present...

(WE HEAR STACY WHISPER: "MR.
CONDUCTOR, WHAT'S YOUR TITLE?"
HE ANSWERS: "PRODUCER-DIRECTOR"
STACY SAYS: "NO, THE MOVIE TITLE"
HE ANSWERS: "A LITTLE LIGHT
MADNESS")

STACY:

(V.O.)

"A Little Light Madness"
starring...

(WE HEAR STACY ANNOUNCE PROUDLY, AS
THE LAUGHTER BUILDS BEHIND HER)

Starring everyone!

(CREDITS)